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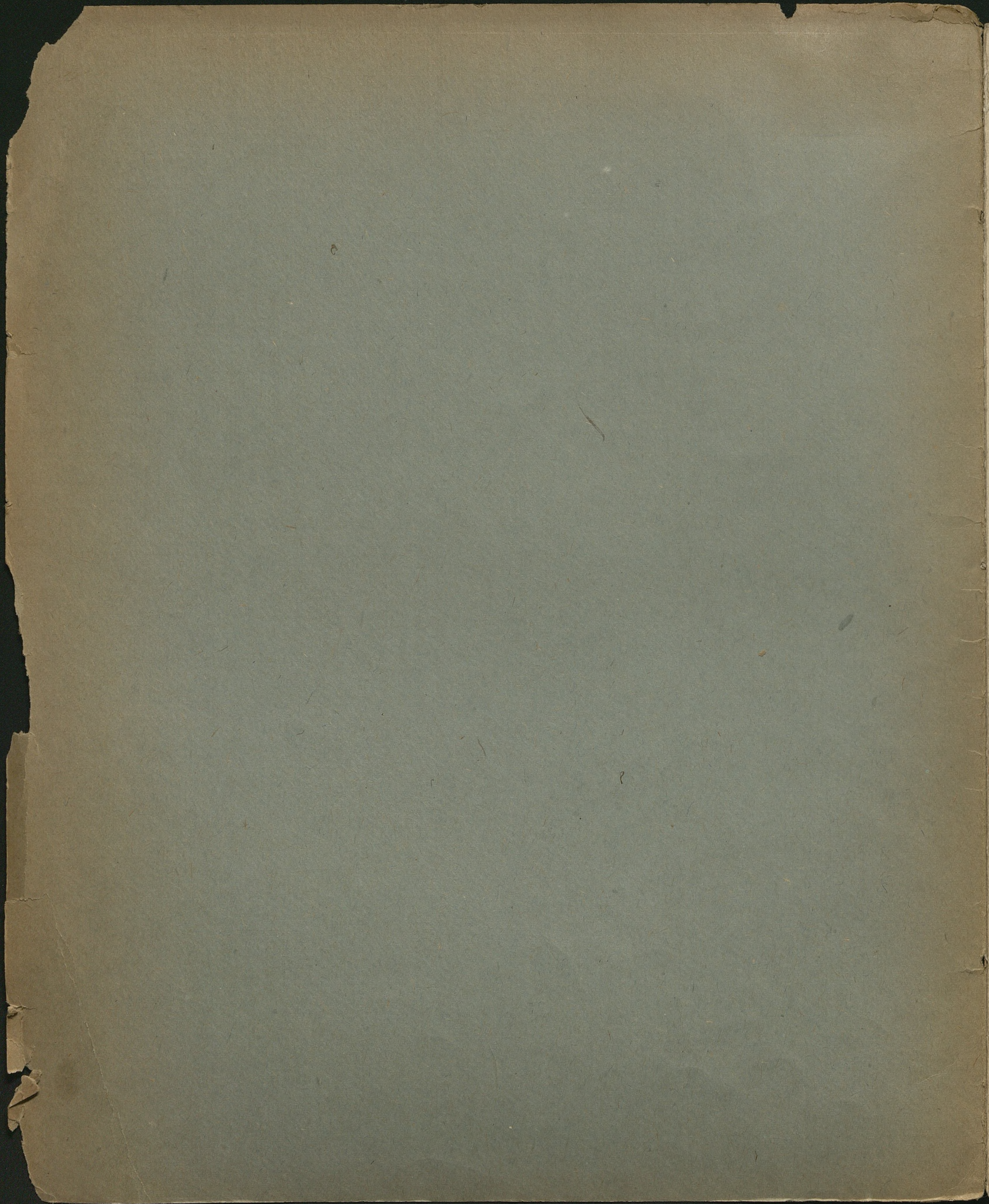
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# FR. CHOPINS Pianoforte-Werke

revidiert und mit Fingersatz versehen  
(zum grössten Teil nach des Autors Notierungen)

von  
**Carl Mikuli.**  
**Einzel-Ausgabe.**

- Band I. Mazurkas.**
- No. 1. Op. 6 No. 1. *Fism.*
  - No. 2. Op. 6 No. 2. *Cism.*
  - No. 3. Op. 6 No. 3. *E.*
  - No. 4. Op. 6 No. 4. *Esm.*
  - No. 5. Op. 7 No. 1. *B.*
  - No. 6. Op. 7 No. 2. *Am.*
  - No. 7. Op. 7 No. 3. *Fm.*
  - No. 8. Op. 7 No. 4. *As.*
  - No. 9. Op. 7 No. 5. *C.*
  - No. 10. Op. 17 No. 1. *B.*
  - No. 11. Op. 17 No. 2. *Em.*
  - No. 12. Op. 17 No. 3. *As.*
  - No. 13. Op. 17 No. 4. *Am.*
  - No. 14. Op. 24 No. 1. *Gm.*
  - No. 15. Op. 24 No. 2. *C.*
  - No. 16. Op. 24 No. 3. *As.*
  - No. 17. Op. 24 No. 4. *Bm.*
  - No. 18. Op. 30 No. 1. *Cm.*
  - No. 19. Op. 30 No. 2. *Hm.*
  - No. 20. Op. 30 No. 3. *Des.*
  - No. 21. Op. 30 No. 4. *Cism.*
  - No. 22. Op. 33 No. 1. *Gism.*
  - No. 23. Op. 33 No. 2. *D.*
  - No. 24. Op. 33 No. 3. *C.*
  - No. 25. Op. 33 No. 4. *Hm.*
  - No. 26. Op. 41 No. 1. *Cism.*
  - No. 27. Op. 41 No. 2. *Em.*
  - No. 28. Op. 41 No. 3. *H.*
  - No. 29. Op. 41 No. 4. *As.*
  - No. 30. Op. 50 No. 1. *G.*
  - No. 31. Op. 50 No. 2. *As.*
  - No. 32. Op. 50 No. 3. *Cism.*
  - No. 33. Op. 56 No. 1. *H.*
  - No. 34. Op. 56 No. 2. *C.*
  - No. 35. Op. 56 No. 3. *Cm.*
  - No. 36. Op. 59 No. 1. *Am.*
  - No. 37. Op. 59 No. 2. *As.*
  - No. 38. Op. 59 No. 3. *Fism.*
  - No. 39. Op. 63 No. 1. *H.*
  - No. 40. Op. 63 No. 2. *Fm.*
  - No. 41. Op. 63 No. 3. *Cism.*
  - No. 42. Op. 67 No. 1. *G.*
  - No. 43. Op. 67 No. 2. *Gm.*
  - No. 44. Op. 67 No. 3. *C.*
  - No. 45. Op. 67 No. 4. *Am.*
  - No. 46. Op. 68 No. 1. *C.*
  - No. 47. Op. 68 No. 2. *Am.*
  - No. 48. Op. 68 No. 3. *F.*
  - No. 49. Op. 68 No. 4. *Fm.*
  - No. 50. (Notre temps No. 2.) *Am.*
  - No. 51. *Am.*

- Band II. Nottornos.**
- No. 1. Op. 9 No. 1. *Bm.*
  - No. 2. Op. 9 No. 2. *Es.*
  - No. 3. Op. 9 No. 3. *H.*
  - No. 4. Op. 15 No. 1. *F.*
  - No. 5. Op. 15 No. 2. *Fis.*
  - No. 6. Op. 15 No. 3. *Gm.*
  - No. 7. Op. 27 No. 1. *Cism.*
  - No. 8. Op. 27 No. 2. *Des.*
  - No. 9. Op. 32 No. 1. *H.*
  - No. 10. Op. 32 No. 2. *As.*
  - No. 11. Op. 37 No. 1. *Gm.*
  - No. 12. Op. 37 No. 2. *G.*
  - No. 13. Op. 48 No. 1. *Cm.*
  - No. 14. Op. 48 No. 2. *Fism.*
  - No. 15. Op. 55 No. 1. *Fm.*
  - No. 16. Op. 55 No. 2. *Es.*
  - No. 17. Op. 62 No. 1. *H.*
  - No. 18. Op. 62 No. 2. *E.*
  - No. 19. Op. 72 No. 1. *Em.*

- Band III. Etuden.**
- No. 1. Op. 10 No. 1. *C.*
  - No. 2. Op. 10 No. 2. *Am.*
  - No. 3. Op. 10 No. 3. *E.*
  - No. 4. Op. 10 No. 4. *Cism.*
  - No. 5. Op. 10 No. 5. *Ges.*
  - No. 6. Op. 10 No. 6. *Esm.*
  - No. 7. Op. 10 No. 7. *C.*
  - No. 8. Op. 10 No. 8. *F.*
  - No. 9. Op. 10 No. 9. *Fm.*
  - No. 10. Op. 10 No. 10. *As.*
  - No. 11. Op. 10 No. 11. *Es.*
  - No. 12. Op. 10 No. 12. *Cm.*
  - No. 13. Op. 25 No. 1. *As.*
  - No. 14. Op. 25 No. 2. *Fm.*
  - No. 15. Op. 25 No. 3. *F.*
  - No. 16. Op. 25 No. 4. *Am.*
  - No. 17. Op. 25 No. 5. *Em.*
  - No. 18. Op. 25 No. 6. *Gism.*
  - No. 19. Op. 25 No. 7. *Cism.*
  - No. 20. Op. 25 No. 8. *Des.*
  - No. 21. Op. 25 No. 9. *Ges.*
  - No. 22. Op. 25 No. 10. *Hm.*
  - No. 23. Op. 25 No. 11. *Am.*
  - No. 24. Op. 25 No. 12. *Cm.*
  - No. 25. *Fm.*
  - No. 26. *As.*
  - No. 27. *Des.*

- Band IV. Balladen.**
- No. 1. Op. 23. *Gm.*
  - No. 2. Op. 38. *F.*
  - No. 3. Op. 47. *As.*
  - No. 4. Op. 52. *Fm.*

- Band V. Polonaisen.**
- No. 1. Op. 22. *Es.*
  - No. 2. Op. 26 No. 1. *Cism.*
  - No. 3. Op. 26 No. 2. *Esm.*
  - No. 4. Op. 40 No. 1. *A.*
  - No. 5. Op. 40 No. 2. *Cm.*
  - No. 6. Op. 44. *Fism.*
  - No. 7. Op. 53. *As.*
  - No. 8. Op. 61. *As.*
  - No. 9. Op. 71 No. 1. *Dm.*
  - No. 10. Op. 71 No. 2. *B.*
  - No. 11. Op. 71 No. 3. *Fm.*
  - No. 12. *Gism.*

- Band VI. Praeludien.**
- Praeludien No. 1—24. Op. 28.
  - Praeludium No. 25. Op. 45. *Cism.*

- Band VII. Sonaten.**
- No. 1. Op. 4. *Cm.*
  - No. 2. Op. 35. *Bm.*
  - No. 3. Op. 58. *Hm.*

- Band VIII. Walzer.**
- No. 1. Op. 18. *Es.*
  - No. 2. Op. 34 No. 1. *As.*
  - No. 3. Op. 34 No. 2. *Am.*
  - No. 4. Op. 34 No. 3. *F.*
  - No. 5. Op. 42. *As.*
  - No. 6. Op. 64 No. 1. *Des.*
  - No. 7. Op. 64 No. 2. *Cism.*
  - No. 8. Op. 64 No. 3. *As.*
  - No. 9. Op. 69 No. 1. *Fm.*
  - No. 10. Op. 69 No. 2. *Hm.*
  - No. 11. Op. 70 No. 1. *Ges.*
  - No. 12. Op. 70 No. 2. *Fm.*
  - No. 13. Op. 70 No. 3. *Des.*
  - No. 14. *Em.*
  - No. 15. *E.*

- Band IX. Rondos.**
- No. 1. Rondo. Op. 1. *Cm.*
  - No. 2. Rondo à la Mazurka. Op. 5. *F.*
  - No. 3. Krakowiak. Grosses Konzert-Rondo. Op. 14. *F.*
  - No. 4. Rondo. Op. 16. *Es.*
  - No. 5. Rondo. Op. 73. *C* (für zwei Pianoforte).

- Band X. Scherzos.**
- No. 1. Op. 20. *Hm.*
  - No. 2. Op. 31. *Bm.*
  - No. 3. Op. 39. *Cism.*
  - No. 4. Op. 54. *E.*

- Band XI. Impromptus.**
- No. 1. Op. 29. *As.*
  - No. 2. Op. 36. *Fis.*
  - No. 3. Op. 51. *Ges.*
  - No. 4. Phantasie-Impromptu. Op. 66. *Cism.*

- Band XII. Variationen.**
- Là ci darem la mano. Op. 2. *B.*
  - Brillante Variationen. Op. 12. *B.*
  - Variationen über ein deutsches Thema. *E.*
  - Variation aus „Hexameron“. *E.*

- Band XIII. Phantasien.**
- No. 1. Grosse Phantasie über polnische Themen. Op. 13. *A.*
  - No. 2. Phantasie. Op. 49. *Fm.*

- Band XIV. Verschiedene Werke.**
- Bolero. Op. 19. *C.*
  - Tarantelle. Op. 43. *As.*
  - Konzert-Allegro. Op. 46. *A.*
  - Berceuse. Op. 57. *Des.*
  - Barkarole. Op. 60. *Fis.*
  - Trauermarsch. Op. 72 No. 2. *Cm.*
  - 3 Ecossaisen. Op. 72 No. 3. 4. 5. *D—G—Des.*
  - Trauermarsch a. d. Sonate Op. 35. *Bm.*

- Band XV. Konzerte.**
- No. 1. Op. 11. *Em.*
  - No. 2. Op. 21. *Fm.*

- Band XVI. Kammermusik.**
- Introduktion und Polonaise für Pianoforte und Violoncell. Op. 3. *C.*
  - Trio für Pianoforte, Violine und Violoncell. Op. 8. *Gm.*
  - Sonate für Pianoforte und Violoncell. Op. 65. *Gm.*
  - Grosses Duo (Chopin u. A. Franchomme, Op. 15) für Pianoforte und Violoncell. *E.*

- Band XVII. Supplement.**
- II. Pianoforte-Stimme von Carl Mikuli, als Ersatz der Orchesterbegleitung zu:
  - Op. 2. Variationen „Là ci darem la mano“.
  - Op. 11. Konzert No. 1.
  - Op. 13. Grosse Phantasie.
  - Op. 14. Krakowiak. Grosses Konzert-Rondo.
  - Op. 21. Konzert No. 2.
  - Op. 22. Grosse Polonaise.

**Leipzig, Fr. Kistner.**

Die Ergebnisse der Revision dieser Ausgabe sind Eigentum des Verlegers.



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ROB. SCHUMANN gewidmet.



## Ballade.

F. Chopin Op. 38.

Andantino.

2.

*sotto voce*

Ped.



First system of musical notation, piano and treble staves. The key signature has one flat (B-flat). The piano part consists of a steady eighth-note accompaniment. The treble part features a melody of eighth and sixteenth notes.

Second system of musical notation, piano and treble staves. The piano part continues with the eighth-note accompaniment. The treble part has a more complex melody with some chromaticism.

Third system of musical notation, piano and treble staves. The piano part has a *smorzando* (diminuendo) marking. The treble part begins a new section marked **Presto con fuoco.** with a forte (*ff*) dynamic. The piano part also changes to a more active accompaniment.

Fourth system of musical notation, piano and treble staves. Both staves feature rapid sixteenth-note passages. The piano part has a *Ped.* (pedal) marking. The treble part has a *Ped.* marking and a *ff* dynamic.

Fifth system of musical notation, piano and treble staves. Both staves continue with rapid sixteenth-note passages. The piano part has a *Ped.* marking. The treble part has a *Ped.* marking and a *ff* dynamic.

Sixth system of musical notation, piano and treble staves. Both staves continue with rapid sixteenth-note passages. The piano part has a *Ped.* marking. The treble part has a *Ped.* marking and a *ff* dynamic.



4  
sibl. jag.

Handwritten musical score system 1. Treble and bass staves. Treble staff contains a melodic line with a *cresc.* marking. Bass staff contains a complex rhythmic pattern with fingerings (1 2 3 1 2, 2 1 4, 1 2 3 1 3) and a *Red.* marking.

Handwritten musical score system 2. Treble and bass staves. Treble staff contains a melodic line. Bass staff contains a complex rhythmic pattern with fingerings (4 3 2 1, 4 3 2 1, 3 1, 3 1 2) and a *Red.* marking.

Handwritten musical score system 3. Treble and bass staves. Treble staff contains a melodic line with a *dimin.* marking. Bass staff contains a complex rhythmic pattern with fingerings (5, 3, 3, 3, 3) and a *Red.* marking.

Handwritten musical score system 4. Treble and bass staves. Treble staff contains a melodic line. Bass staff contains a complex rhythmic pattern with a *Red.* marking.

Handwritten musical score system 5. Treble and bass staves. Treble staff contains a melodic line. Bass staff contains a complex rhythmic pattern with a *Red.* marking and a *rall.* marking.

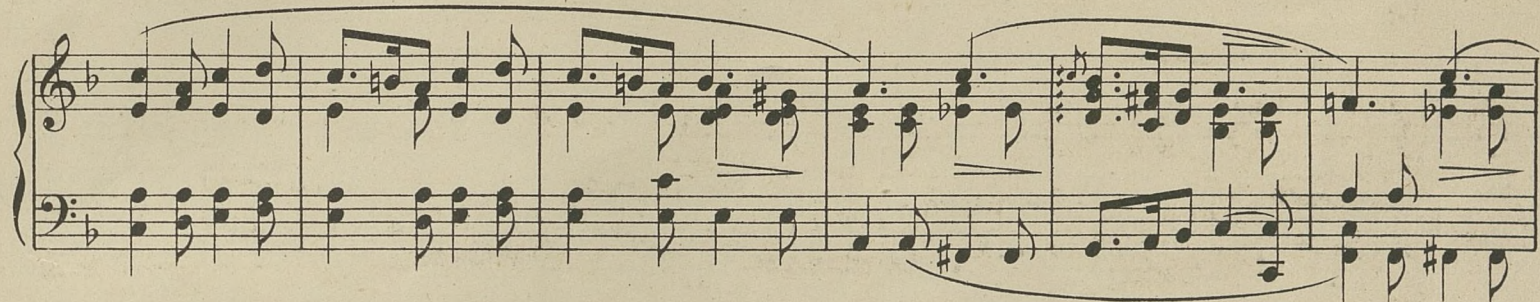
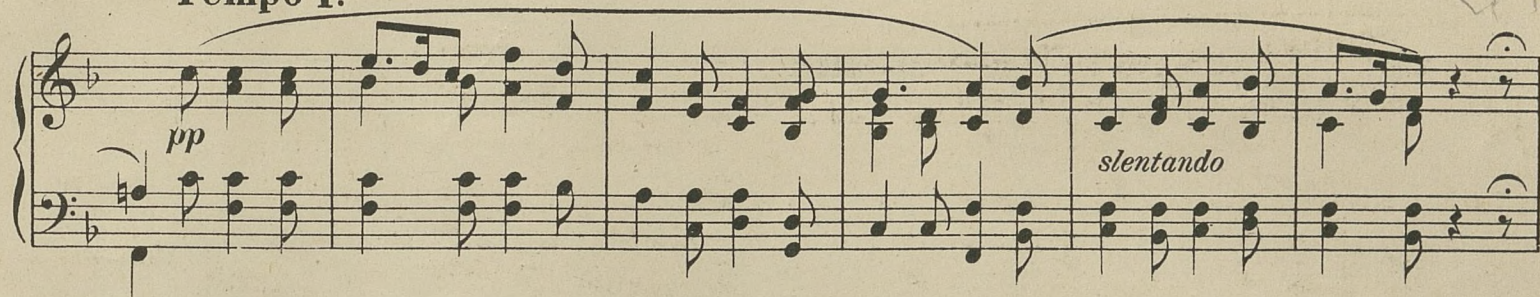
Handwritten musical score system 6. Treble and bass staves. Treble staff contains a melodic line with fingerings (2 3 1, 3 2 3 1, 3 2 3 1, 3 2 3 1). Bass staff contains a complex rhythmic pattern with a *Red.* marking.



Tempo I.

5

pp slentando




md. Ped. \* Ped. \* Ped. \* m.g.



stretto. più mosso cresc. f cresc.



ff riten. f p





## Tempo I.

First system of musical notation for 'Tempo I.' The system consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music features a series of chords and melodic lines. Fingerings are indicated with numbers 1, 2, 3, 4, 5. A 'mg.' (mezzo-giochi) marking is present. A 'Ped.' (pedal) marking is at the end of the system.

Second system of musical notation for 'Tempo I.' The system continues the musical piece. It includes a 'm.d.' (mezzo-dolce) marking. A 'Ped.' (pedal) marking is at the end of the system.

Third system of musical notation for 'Tempo I.' The system continues the musical piece. It includes a 'stretto più mosso' marking. A 'Ped.' (pedal) marking is at the end of the system.

Fourth system of musical notation for 'Tempo I.' The system continues the musical piece. It includes a 'cresc.' (crescendo) marking. A 'ff' (fortissimo) marking is present. A 'Ped.' (pedal) marking is at the end of the system.

## Presto con fuoco.

Fifth system of musical notation for 'Presto con fuoco.' The system continues the musical piece. It includes an 'accel.' (accelerando) marking. A 'Ped.' (pedal) marking is at the end of the system.



First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. The system includes fingerings (1, 2, 5) and a *Ped.* (pedal) marking.

Second system of musical notation. Treble and bass staves. Treble staff includes fingerings (5, 4, 1, 5, 4, 1) and a forte (*f*) dynamic. The system includes a *Ped.* marking.

Third system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. The system includes fingerings (5, 2, 1) and a *Ped.* marking.

Fourth system of musical notation. Treble and bass staves. Treble staff includes a *cresc.* (crescendo) marking and a *sempre forte* marking. The system includes fingerings (1, 2, 5) and a *marcato* marking. The bass staff has a *Ped.* marking.

Fifth system of musical notation. Treble and bass staves. Treble staff includes fingerings (3, 2, 5, 1). The system includes a *Ped.* marking.



First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has a continuous eighth-note pattern. Bass staff has a slower eighth-note pattern. Pedal points are marked with asterisks and "Ped." below the staff.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff continues the eighth-note pattern. Bass staff has a slower eighth-note pattern. Pedal points are marked with asterisks and "Ped." below the staff. Trills are marked with "tr" above the staff in measures 7 and 8.

**Agitato.**

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff has a continuous eighth-note pattern. Bass staff has a slower eighth-note pattern. Pedal points are marked with asterisks and "Ped." below the staff. Fingerings are indicated by numbers 1-5 above the notes.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble staff has a continuous eighth-note pattern. Bass staff has a slower eighth-note pattern. Pedal points are marked with asterisks and "Ped." below the staff. Fingerings are indicated by numbers 1-5 above the notes.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble staff has a continuous eighth-note pattern. Bass staff has a slower eighth-note pattern. Pedal points are marked with asterisks and "Ped." below the staff. Fingerings are indicated by numbers 1-5 above the notes.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Treble staff has a continuous eighth-note pattern. Bass staff has a slower eighth-note pattern. Pedal points are marked with asterisks and "Ped." below the staff. Fingerings are indicated by numbers 1-5 above the notes.



First system of musical notation, measures 1-4. Treble and bass staves with various notes and rests. Pedal points are marked with "Ped." and asterisks.

Second system of musical notation, measures 5-8. Treble and bass staves. A "cresc." marking is present in the bass staff. Pedal points are marked with "Ped." and asterisks.

Third system of musical notation, measures 9-12. Treble and bass staves. A forte "ff" dynamic marking is present. Pedal points are marked with "Ped." and asterisks.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Pedal points are marked with "Ped." and asterisks.

Fifth system of musical notation, measures 17-20. Treble and bass staves. A "cresc." marking is present in the bass staff. Pedal points are marked with "Ped." and asterisks.

Sixth system of musical notation, measures 21-24. Treble and bass staves. A "Tempo I." marking is present. Dynamics "fz" and "pp" are indicated. Pedal points are marked with "Ped." and asterisks.



# Studienwerke für Pianoforte.

(l = leicht, m = mittelschwer, s = schwer, ss = sehr schwer.)

<b>Bennett, W. St.</b> <span style="float: right;">M 4</span>	<b>Liszt, Fr.</b> <span style="float: right;">M 4</span>	<b>Perabo, E.</b> <span style="float: right;">M 4</span>
s Op. 11. 6 Studien . . . . . 3.—	ss 3 Etudes de Concert.	s Op. 9. 3 Studien.
s Op. 33. Praeludien und Studien . . 7.—	No. 1. As . . . . . 2.—	No. 2. Am . . . . . 1.50
<b>Bial C.</b>	No. 2. Fm . . . . . 2.—	No. 3. A . . . . . 1.50
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<b>Chopin, Fr.</b>	<b>Mayer, Ch.</b>	s Op. 4. 2 kleine Konzert-Etuden . . 1.50
ss Etuden. Revidiert von C. Mikuli 6.—	Studienwerke. Neue Ausgabe, revidiert und mit Fingersatz versehen von Ernst Pauer.	<b>Reichel, Fr.</b>
s Praeludien. Revidiert von C. Mikuli 3.20	s Op. 119. Studien zur höheren Ausbildung im Pianofortespiel . . . 1.—	s Op. 26. 10 Bravour-Etuden zur Förderung eleganter, brillanter und virtuoser Technik.
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s Toccata ou Exercise . . . . . 1.50	m Op. 271. 20 technische Uebungen.	Op. 121. 24 Etuden.
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ss Op. 31. 12 Etuden.	Heft II (No. 11—20) . . . . . 1.50	s Heft II (No. 9—16) . . . . . 3.50
Heft I (No. 1—4) . . . . . 3.—	m Op. 305. L'Art de délier les Doigts. 12 grandes Etudes doigtées.	s Heft III (No. 17—24) . . . . . 5.—
Heft II (No. 5—8) . . . . . 3.—	Heft I (No. 1—6) . . . . . 1.—	<b>Reinhold, H.</b>
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<b>Hause, C.</b>	<b>Moscheles, I.</b>	s Op. 183. Vortragsstudien . . netto 3.—
m Op. 102. Stakkato-Etude . . . . . 1.—	Studienwerke. Neue Ausgabe, revidiert von Carl Beving und Ernst Pauer.	<b>Riemann, H.</b>
<b>Heller, St.</b>	s Op. 70. Studien [Beving].	Op. 50. Die allerersten Etuden. 25 kleine instruktive Stücke . . . 3.—
m Op. 150. 20 Praeludien.	Heft I (No. 1—12) . . . . . 1.20	m Op. 60. Leichte Etuden. 15 instruktive Stücke . . . . . 3.—
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Heft II (No. 11—20) . . . . . 3.—	s Op. 73. 50 Praeludien [Pauer] . . 1.20	s Op. 64. 12 Studien.
s Op. 151. 2 Etuden . . . . . 2.50	s Op. 95. Charakteristische Studien [Beving] . . . . . 1.50	Heft I (No. 1—6) . . . . . 4.—
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m Op. 88. Praeludien in allen Dur- und Molltonarten . . . . . 2.—	No. 6. Dm . . . . . 1.—	Op. 130. Der Studienfreund. 12 Uebungsstücke mit besonderer Berücksichtigung der gleichen Ausbildung beider Hände . . . . 2.—
m Op. 108. 12 besondere Etuden aus der Pianoforteschule . . . 1.—	No. 7. B . . . . . 1.—	<b>Wilm, N. v.</b>
m Op. 126. 12 Etuden . . . . . 1.—	No. 8. Esm . . . . . 1.—	m Op. 1. 6 Praeludien.
s Op. 143. 25 grosse Etuden . . . 2.—	No. 9. As . . . . . 1.—	Heft I (No. 1—3) . . . . . 1.50
<b>Kirchner, Fr.</b>	No. 10. Hm . . . . . 1.—	Heft II (No. 4—6) . . . . . 1.50
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